and a "manicure lady." In it Miss Lansing Rowan, the well-known ac-tress, made a great personal lit.



On Thursday next "The Wizard of Oz" comes to the Salt Lake Theatre, with the Scarecrow and the Tin Woodman, the Cowardly Lion and the frolicsome Heifer. This extravaganza has had great success in the East, and theater-goers are looking forward to its appearance here with much interest. The opening illusion, showing the

transition, by means of a Kansas cyclone, from earth to fairyland, provides a foretaste of the wonders that follow. Perhaps the most marvelous work of stagecraft in the production is the transformation at the end of the first transformation at the end of the first act, where a field of poppy flowers in full bloom is metamorphosed from summer to winter. The stage is dark at first and then rain falls gently, and through the rain one discerns, faintly at first, a field of gorgeous poppy flowers of gigantic size. The rain ceases, the sun rises, a golden glow fills the atmosphere and emphasizes the scarlet of the flowers, which now, raising their heads in the grateful sunshine, are discovered to be young and graceful wocovered to be young and graceful wo-men. Then, when the Witch of the North (incarnated by a beautiful and statuesque damsel) casts her spell over the malignant flowers and invokes a snowstorm, they seem blighted to the earth, and when light breaks again upon the scene the flowers are wilted and withered in the heart of winter. This effect, which is novel in the ex-treme, is the work of Julian Mitchell, the stage director, to whom the suc-

Nettie De Coursey, in the pastoral play, "An Orphan's Prayer," will open the season at the Grand Theatre on Thursday evening next, and will present the play during the remainder of the week. The play is said to have a strong story, well told, and the performance by Miss De Coursey is complete and even. Her ability as a player of soubrette roles is generally recognized. There is reason for anticipating nized. There is reason for anticipating a performance of merit. The sale of seats will begin on Tuesday.

Raiph Stuart will follow "The Wixard of Oz" at the Sait Lake Theatre, in the Russian play, "By Right of Sword." His dates are September 20 and 21.

"York State Folks" will be the attraction at the Grand Theatre on Sep-tember 19, 20 and 21. Managers Jones & Hammer guarantee the merit of this rural drama.

In theatrical circles here, says a In theatrical circles here, says a Paris dispatch, the one topic of discussion is the odd theme which Edmond Rostand, the long-silent author of "Cyrrano" and "L'Algion," has chosen for his new play, "Chanteclair"—the French spic word for rooster—is a highly appropriate name for this piece, in which all the characters are birds. Now it is announced that the cock who Now it is announced that the cock who figures prominently in the fantasy will be represented by Coquelin. This barnyard fowl, it seems, has a secret—is it he who causes the sun to rise? regarding which he is continually chaffed by a thrush, whose social position gives him a piace on the first branch of trees. A nightingale acts as the god from the machine and brings to an end this queer drama, for which Paris is waiting eagerly. It has not yet been decided where "Chanteclair" will be given.

Miss May Irwin, who returns to the stage in a new play entitled "Mrs. yet been decided will be given.

It isn't often that one playwright in Waterbury, September 26, urns over an original idea to another, turns over an original idea to another, but this happened in the case of a new play which Seymour Hicks is producing at the Vaudeville, London. "The Catch of the Season," described as a sort of modern version of "Cindereila," has been written by Cosmo Hamilton, but the relation of the way of the way of the way of the way of the control of the way of the control of the way of the way of the control of the way of the control of the way of the way of the control of the way of the way of the control of the way of th the plot of it was evolved by Capt. Marshall, author of "His Excellency, the Governor." The Captain, however, had so much work arranged for that was no telling when he could get around to elaborating the "Cinderella" idea, so Charles Frohman—who thought it a particularly good one—induced him to turn it over to Cosmo Hamilton, probably not just for love, however. "The Catch of the Season" is expected to reopen the Vaudeville about Septemher I. Meanwhile Capt. Marshall's comedy, "The Duke of Killiecrankie," in which John Drew is to be seen in Salt Lake, continues to please at the Criterion, where it has run for over

Until "The School Girl" came to Broadway the other night we had been fostering a spirit of content with our own doings in musical comedy, says the New York Press. More than once in New York Press. More than once in the course of the preceding six weeks the avowal had been emphasized that our composers and librettists were win-ning us independence of the English But, alas! all our doubts of our own resourcefulness have returned. We are not willing to go over bag and baggage to the enemy, but we perforce must admit that still we have much to learn from the foreigners in the art of perfrom the foreigners in the art of put-ting forth a musical play. A week ago "The School Girl" promised to be little more than an incident in the opening of the season, but its remarkable success has made it a great big event.

John S. Lindsay's daughters, Edith and Ruby, are to be featured the coming season in their father's company. Mr. Lindsay is organizing a company and will tour the Northwest. To his repertoire will be added "The Two Orphans," in which the Misses Ruby and Edith will be specially featured as the orphans. In Boise last winter the sisters made a great hit in the orphans and their work generally elicited warm comtheir work generally elicited warm com-mendation from the local press. Miss Ruby returned a few days ago from a



The Actors and the Plays before the

Public Eye

Park theater, Walla Walla, where for

White Whittlesey goes on four this season under the management of Be-laco, Mayer and Price of San Fran-cisco, with "The Second in Command," "Heartsease" and "Soldlers of For-tune." He will be here a week in De-

Harrison Grey Fiske has decided upon Harrison Grey Fiske has decided upon Wednesday next as the date for the opening of the season of Mrz. Fiske and the new Manhattan company, at his Manhattan theater, New York, with Langdon Mitchell's "Becky Sharp." This comedy, revived in response to general request, is the first of a zeries of interesting production that are of interesting productions that are em-braced in Mr. Fiske's announcements for the season. "Hedda Gabler" is to for the season, "Hedda Gabler" is to follow "Becky Sharp" for a brief period, and then the new play by C. M. S. Mc-Lellan will be produced, with Maeter-linck's "Monna Vanna" next on the season's schedule. Mr. Fiske also has awaiting production plays by John Luther Long. Hermann Sudermann, J. Hartley Manners, Charles Coghlan and Carina Jordan.

Amy Ricard, seen here as the girl "from Butte, Montana," is in the cast of "The College Widow."

"The College Widow," comedy by George Ade, will be produced at the Columbia theater, Wash-ington, September 12. After a week's

stage in a new play entitled "Mrs. Black in Black," will begin her season

fifteen weeks she held the leading lady position, appearing in two new roles each week. During the engagement she played twenty-five characters.

Columbia university on the eve of a football match that plays an important part in the development of the story. It will be a comedy in four acts, by William C. De Mille, son of the late H. Columbia university on the eve of a 40.00

> Robert Drouet has been engaged as leading man for Margaret Anglin who is now rehearing her new play, "The Eternal Feminine," in New York.

Thomas Jefferson tells the following story of twins living at Buzzard's Hay, Mass. Some time ago one of the twins went into a barber shop and a new barber shaved him. An hour fater his brother entered the shop and sat down in another chair. The barber who had shaved the first one gasped, then he put shaved the first one garped, then he put up his razor and went to the boss, eaving: "I guess I'd better take a rest.
I'm not feeling well." "What's the matter?" saked the boss. "See that matter?" saked the boss. "See that ing: "I guess I'd better take a rest. I'm not feeling well," "What's the matter?" siked the boss. "See that fellow there? Well, I shaved him close

Mrs. James Brown Potter's dresses for her new play have been designed by Lady Duff Gordon in London to represent emotions. They are given the following filter: "Incessant Soft Desire." "Thoughts of Strange Things." "The Vampire." "The Tangilde Now." "Dirge, or the Death of Pleasure. "A Silent Appeal." "The Meaning of Late in Clear."

New pieces were presented at four theaters in New York last Monday night, and there were also a number of revivals of well-known plays. It was the real beginning of the new theatrical season. John Drew raised the curtain at the Empire with "The Duke of Killikrankie." Lulu Glaser produced "The Madean Primary of the covered what the trouble was. "Why. Henry, he said, reproachfully 'you've hung my etching upside down." Indeed! I said, 'Well, my friend, it's taken you an hour to discover it." Madean Primary of the covered what the trouble was. season. John Drew raised the curring at the Empire with "The Duke of Killi-krankie." Lulu Glaser produced "The Louise Allen will be in the company of her husband (William Collier) this season in "The Dictator," which will be in Paris" was the new piece at the New Amsterdam, and there was a new piece at the Herald Square called "The

at the Herald Square called "The Spellbinder."

All these four plays may be said to be successes. Critics give "The Duke of Killikrankle" and John Drew instinted praise. The play is by Capt. Marshall. It calls upon Drew to play one of those graceful, feathery roles of imnate good breeding on which his fame as a comedian rests. "The Madcap Princess" is merely "When Knighthood Was in Flower" in operatic form. Miss Was in Flower' in operatic form. Miss Glaser were doublets and hose grace-fully, and her performance generally was well received. William Prewitt, well known in San Francisco through

"The Southerners," which will open the New York theater next season, is one of George L. Lederer's productions, and it is remarkable chiefly in that a very considerable number of the per-formers are colored. Mr. Lederer pos-sibly believes in the principle maintained by certain old-time skippers of deep-seadays, that a rheckerboard erew— —one-half white and one-half black, divided into different watches—were the most effective workers of all and most easily handled because of the race rivalry. The encronchment of colored folk on the stage has become so marked that checkerboard companies may be-come common. As composers they occupy a preminent place. The music occupy a prominent place. The missic of "The Southerners" was composed by Will Marion Cook, who is colored and who is really a fine musician. He has written some remarkably pretty somes. He is a pupil of Dworak, and he have some day to have a grand opera produced, with a libratic by Paul Lawrence Dumber, the colored post—Eyewhody. Dunbar, the colored poet.-Everybody's

Medical advisers who decry the midnight luncheon and advocate much ex-ercise may be dismayed to learn that markable health to a hearty supper at midnight and a short siesta in the afternoon. Exercise he never indulges in beyond a short stroll with his fa-

Members of the Shogun company are enjoying a good laugh at the expense of William Weedon, who wandcred into the lobby of the Trement in Boston the other day and, in looking over a large Japanese frame, discovered the pic-Japanese frame, discovered the pic-tures of two men whom he did not re-call having seen in the company. "Who are those guys?" asked Mr. Weedon. "Why, that's George Ade and Gustav Luders," replied David Torrence.

Dorothy Tennant, who has been en-Dorothy Tennant, who has been engaged to play the title role in George Ado's new comedy. "The College Widow," is a native of San Francisco and has been on the stage but three reasons. Furing her brief career on the stage she has played a number of important roles. Her first engagement was in "Lover's Lane," and for two seasons was leading woman for Robert Edeson in "The Soldiers of Fortune" and "Ranson's Folly." She also played "Mary, Queen of Scots," with Bertha Galland hast year. Galland last year.

Merguerite Clark, the sprightly coincidesine of "Mr. Pickwick," is the Maraya of the revival of DeWolf Hopper's "Wang," stepping into the slippers of Della Fox, Edura Wallace Hopper and Nella Bergen. In the company also are Sabrey D'Orrell, Babelle Rowland, Frank Belcher and Frank Casey.

When Sir Henry Irving was in Amer-ten last winter he told a story at the Players' apropos of the vagueness of Whistler's etchings.
"A friend presented me one for

"A friend presented me one for christmus," he said, "Of course I was delighted, for Fm a great admirer of matter" asked the boss. "See that fellow there? Well, I shaved him close an hour ago, and here he is with a two day's heard on his face! I'm going to quit."

"" asked the boss. "See that for the life of me tell which was the for and which the bettom. Finally, and which the bettom. Finally, a large reversing the picture half a dease at times and finding it looked equally well either way up. I decided to try an ex-

A non-partisan political song and chorus, by Harry B. Smith and Alfred E. Astons, called "Campaign Cries," has been introduced in "A Little of Everything." The air is a very spirited one. The old campaign cries from the time of Washington to McKinley's second electrical startic approval. election are received with enthu-

"Don't you think that most actors lack repose" "Some of us do," answered Mr. Stormington Barnes, "This was well received. William Prewitt, thing of catching early morning train well known in San Francisco through for one-night stands is a killing pace lits long engagement at the Tivolt, -Washington Star.



NEW STARS ON FRENCH STAGE. The competition at the conservatory is over and the theatrical firmament of France has two new stars.

Mile Sergine, who has received the laurels for tragedy, and Mile. Berge, who is the prize winner for comedy.

There were thirty-cight competitors and of these Mile. Sergine was engaged for the Odeon and Mile. Berge for the Camedia Prancisco. successful summer engagement at the the Comedie Française. On the left is Mile. Berge and on the right is Mile. Sergine.

plays the role of King Henry and makes a hit. Rogers Brothers scored the usual success in the finest theater in New York. Their play is similar to previous ones that they have had, and they started their engagement very successfully. "The Spellbinder" is a thoroughly American comedy, dealing largely with the fortunes of a politician and a "manicure lady." In it Miss Lansing Rowan, the well-known ac-+++++++++++++++++

the time of the opening of the big theater did not exceed 20,000, and as will readily be understood, its theater double are much less critical than they are today. As a consequence of this, together with the strong desire among the people for amusement, everything the stock course. thing the stock company did was pro-nounced good, excepting, of course, once in a while there would be a giaring blun-der, as some one "sticking" in his lines and having to call in the prompter's as-cistances.

stance.
It is just possible that one of those oldthe part position that one of those out-time performances placed under the keen analysis of a present-day critic would be found sadiy deficient in the requirements of dramatic art, but they were meritori-cus enough to satisfy the people at that time, and the company won great praise for its efforts.

for its efforts.

The opening season was a brief one, bechinding on May in 8, and closing on April

E. one week after the April conference,
Indeed, it was to catch the patronage of
this comference that the theater was
rushed to a rough state of finish so that
it could be used, and by the time the conference came the company was well up in
a strian of plays, so that it played every
right during the conference, and this
helped the management out financially.

Difference Performance.

Fifteen Performances.

The company gave during the five weeks and a haif that this opening senson lasted, fiftern performances in all, and produced about five different dramas and an equal

Theater Formally Dedicated.

Christmus eve, December 24, 1862, the pleted theater was again formally cated, and the following right, Christ-

pany. He was received with great kindness by the company and managers, and
especially by Brigham Young, who showed
has marked consideration. He coached
the company and directed several plays
for them. But that was an irksome task
for Lyne. He was anxious to face the
public himself. He saw a great opportunity in that fine new theater and did
not rest contented until he had decured a
starring engagement with the managers. Lyne in Star Parts.

ordingly it was not long before "Mr. Lyne, the popular tragedian," was inced to appear in a round of his ite characters, supported by the

in a discouragement of all "Gentlies," as all non-Mormons were called-even including the Jews-and Gentlie enterprises in Unit. This feeling also found expression to some extent and for a short time in the sphere of the theater. Brigham Young had boldly announced at the dedication of the building that he would have no Gentlie actors in his theater. He asserted that he had as good talent here at home as could be found.

talent here at home as could be found anywhere in the world, that our home au-tors would continually improve with ex-perience, and he wanted no ungodly Gen-tile actors mixing up with the Saints,

Had Reasons for It.

Brigham, no doubt, had a reasonable perchension of the outside actors get-ing in and destroying the social equilib-ium in the theatrical ranks. He had and read something of the insir

heard and read something of the insiniatting ways, and conquering devices some
of the worldly actors had, and feared
they would be wolves let loose among his
innocent lambs, so les declared very
strongly against them.

A policy which was still more strongly
emphasized at the time, however, was as
to the character of the plays that should
be presented. President Young set his
foot down firmly against the presentation of any tragedies or plays of tragte
character. He argued the matter from a
physiological point of view. Hamlet says.

'I have heard that guilty creatures setting at a play have by the very cunning
of the scene, been struck so to the soul
that presently they have proclaimed their
male factions.' Brigham's contention was
that a pregnant woman sitting at a tragic that a pregnant woman sitting at a tracic play might be so terrified as to affect in-juriously her amount offspring, so he would have no plays of that character performed, nothing but innocent and wholesome connecles were to be admitted on the stage of this theater.

Demand for High Class Plays.

Demand for High Class Plays.

This policy obtained for a short time only Luring the first brief season of five or six weeks it was carried out strictly, fiso for a tew weeks at the beginning of the second season during the holidays of 1952, but the knowledge that the great Nauvoo favorite. Tom Lyne, was in the city and directing rehearsals for the company, created a strong desire to see him play, and in addition there was gradually srowing a desire for the higher class plays, which had to be taken into consideration by the managers. Clawson and Caine, who were running the house in the interests of the box office chiefly, and this initial policy of the founder of the theater was gradually abandoned, as well as the isolation policy which was to debar all Gentile actors from the stage at the Mormon theater.

Lyne's engancient was the first one made with any outside actors, and broke simust at the start the President's acoved determination to shut out all Gentiles from the stage of his theater. It was a comparatively easy step, however as Mr. Lyne was regarded as almost, and likely to become altogether, one of us again, which lea proved erroneous, for Tom Lyne after at least a dozen profitable engagements in Salt Lake City, in which he made money enough to keep him in comfort for the remainder of his life, grew unnecessarily cynical and bitter against the "dominant party" and especially scalust the proprietor and managers of the Theater when they decided they had played him all that was profitable.

Too Strenuous Pythias.

Too Strenuous Pythias.

T. A. Lyne began his first engagement on January 14, 1863, in the character of

THE population of Salt Lake City at | Damon in "Damon and Pythias," to a

acted the part several times to show's Damon, and was considered a fine Pythias.

On this occasion, one of no small importance, being his first appearance at the Salt Lake Theater, Ferguson did not score the success that was confidently expected. The fact of appearing alongside of a veteran like Lyne had evidently made him over anxious and nervous. He did not "screw his courage up to the sticking place," whether from nervousness or other causes, he was over-excited, and falled to give a satisfactory performance of the part. The Calanthe complained that he was too realistic, he slapped her so vigorously on her bare shoulders as to leave the marks of his fingers on her dainty skin. He terrified the soldiers, the minions of Dionysius, to such a degree that they wanted to desert after the first scene with him.

Could Not Rely on Him.

Could Not Rely on Him.

Lyne declared he was the most vigor Pythias who had ever played with h but he could not rely on him; his st business was so erratic and uncertain. "Jim" fancted, no doubt, that he was making a great hit, but on Lyne's ins business was so erratic and uncertain.

"Jim" funcied, no doubt, that he was
making a great hit, but on Lyne's insistauce the managers decided to make a
change for the next performance, and the
part was entrusted to John R. Clawson,
who, if not as brilliant as Ferguson,
proved to be less cratic and more steady
and reliable.

who, if not as brilliant as Perguson, proved to be less cratic and more steady and reliable.

Jim Ferguson never again appeared on the stage, but devoted his brilliant talents to his paper, the Mountaineer, and the practice of law.

Mr. Lyne played in weskly succession, "Richellen," "Richard III." "William Toll." "Virginius" and "Pizzaro." In the latter play he could not expect to have say of the old Nauvoc cest, especially Brigham Young for the high priest, as he was now reigning as high priest in reality, but he found a capable successor in the person of George Teasdale, who since his experience in this part found promotion in the priestly line, until he became one of the chief high priests of the church and one of the quorum of the twelve. There is some charm in that character of the high priest in "Pizzaro."

Great Success as Rolla.

Lyne's Rolla, of all the characters he rinyed, won the greatest admiration and applaine. Rolla's address to the Peruvi-ans seemed to have have a special signifians seemed to have have a special signin-cance to the Mormon people after the re-cent experience with the Johnson's army, and the still more recent establish-ment of Fort Douglas by Col. Conner

army, and the still more recent establishment of Fort Douglas by Col. Connor's command.

The King asits Rolla to speak to the soldiers to asimate their spirits, and Rolla speaks as follows:

My brave associates! Partners of my roll, my feelings and my fame! Can Rolla's words add vigor to the virtuous energies which inspire your hearts! No! You have judged as I have the fullness of the crafty plea, by which these boil invaders would selude you. Your generous spirit has compared as mine has, the motives which in a war like this can animate their minds and ours. They by a strange frenzy driven, first for power for pinnder, and extended rule. We for our country, our aiturs and our homes. They follow an adventurer whom they fear, and obey a power which they hate. We serve a monarch whom we love—a God whom we adore. Whenever they move in anger, desolution tracks their progress; whenever they pause in amity, affliction mourns their friendship. They boast, they come, but to improve our State, enlarge our thoughts, and free us from the yoks of error. Yes, they will give enlightened freedom to our minds, who are themselves the slaves of passion, avaries and pride. They offer us their protection—yes, such protection as voltures give to ismits, covering and devouring them! They call on us to barter all of good we have inherited and proved, for the despetate chance of something better which they promise. Be our plain answer their the throne we honor is the people's choice—the laws we reverence are our brave fathers' legacy—the faith we follow teaches us to live in bonds of charity with all mankind, and die with hope of bliss beyond the grave. Tell your invaders this, and tell them too, we seek no change, and least of all, such change as they would bring us."

Stirred the Audience to Enthusiasm.

Stirred the Audience to Enthusiasm A. Lyne's delivery of this speech stirred the Audience to Enthusiasm.

Lyne's delivery of this speech stirred the audience to the greatest enthusiasm, and he was rewarded with a perfect storm of applause. This engagement "let ormons at this period, found expression a discouragement of all "Gentiles," as i non-Mormons were called—even in-

The truth is, the managers discovered even at that early period in Salt Lake's theatrical experience, that the local stock company could not hold up the interest unaided and alone, especially after the Lyne engagement had shown the public the difference between a master in the art, as Lyne was, and a company of comparative novices, however talented they might be.

they might be.

The other line of policy laid down by the president of church, that he would not have any tragle plays enacted in the new theater, was badly demoralized during this first engagement of an outside

actor.

Virginius was a favorite part of Mr.
Lyne's, and it 'went on' after some discussion and protest, with Mrs. Alice
Clawson (Brigham's prettiest daughter)
as Virginia. When Virginius thrust the
death-dealing butcher knife which he
steaithly procures from the neighboring
butcher's stall, into the confiding heart
of the fair Virginia, exclaiming: "It is to
save thine honor," the die was cast, the
Rubicon was crossed, and the second
cherished whim of the founder of the
theater was shattered.

It fell a sacrifice to a worldly "box office" policy, and significant to relate, his

against the Gentile actors, or to plays, for the varied tastes of the patrons had to be considered a this time on "box office" onto wholly dictated the managerial p the Salt Luke Theater.

Niagara Falls, the Thousand le Adirondack Mountains But Herkshire Hills and many 62, mous resorts are located on the York Central, the natural high travel between the West and to No other line offers such varied attractions or reaches so many ful and nonular head. ful and popular health and

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